

Traditional Methods of Musical Training and Modern Music Classes*

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The subject of my paper is 'A Comparative Study of the Old, Traditional Methods of Musical Training and Modern Music Classes'. Now that music has acquired a place in the cultural life of the nation, the demand for systematic training in the arts of music and dance has grown and is growing by leaps and bounds. It is time we formed definite views on methods of musical training. I have therefore thought of discussing and comparing the old and modern methods of musical training in this gathering.

In the past literature on music, we do not find any reference to this very important and interesting subject, namely, *sangeet shiksha pranali*. In fact, there is no record in any of the old Sanskrit works on music of classes of music where a number of boys or a number of girls were given training and practice in music together. Most of the training, if any, seems to have been individualistic, in the *guru-shishya parampara* as they call it. There is, however, an interesting reference to a competition and argument between two Ustads, Haradatta and Ganaraja, on the subject of dance training in the *Malavikagnimitram* of Kalidasa, in which they are discussing correct ways of initiating a student into the art of dancing, and developing a proper understanding and appreciation of the art in him. The *shilpashalas* and *natyashalas* attached to ancient palaces were perhaps classes of music and dance maintained by royal patrons just to have programmes of music and dance ready at their command on ceremonial occasions. We are told that the ancient universities of Taxila and Nalanda had centres of musical and dance culture affiliated to or incorporated in them. But beyond just a reference to these, there is hardly any information whereby we could understand the system of teaching, courses of study, forms of classes—male or female—examinations, if any, and other matters.

Nobody can challenge the superiority of individual coaching whether in art, science, or literature over class and mass training, with regard to qualitative merit. But individual coaching is possible only if teacher and taught have both enough patience and time and energy to spend over the very slow but sure method of study and practice. In the present times, especially when, in the place of half-a-dozen talented personal pupils, each receiving his own special training from the guru according to the convenience of time, the pupil's own capacity to learn, his talent, application and devotion, and moments of inspiration of the

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guru himself, the modern training in music has to reach a class of students of varying talents, tastes, qualities of voice, and temperaments, the old methods would seem to be impossible. However, it would not be out of place at the present moment to make a comparative study of the old and modern methods of training in music.

The past methods of musical training which we shall be discussing here will of course be those followed by professional musicians of northern India of the last four centuries.

Baiju Bawra, Gopal Nayak, and Amir Khusro are the oldest names we hear with reference to Hindustani music. They were contemporaries. We are told about a competition between Amir Khusro and Gopal Nayak. Both are credited with having introduced certain new features in our music. We find Gopal Nayak's name in Kallinatha's commentary on Sharngadeva's *Sangeet Ratnakar*, and his raga and tala *kadambakas*. Amir Khusro is mentioned in history as the inventor or rather modifier of certain usages in the Indian music of those days including certain musical instruments. The quawwals of India who are the Muslim *bhakti gayakas* acknowledge Hazrat Amir Khusro as the inventor of the Quol Qalbana. Quawwalis are the Muslim form of Bhajans and Keertans: Amir Khusro evolved Quawwali out of the Bhajan and Keertan. Quawwali is thus of Indian origin. Baiju Bawra was a wandering minstrel, singing devotional songs and songs of philosophical content. This wandering minstrel must have been a very popular figure of his time and must have given birth to a very touching style of singing so that he is remembered today, after five centuries, with great respect by all our musicians. But beyond his name, we have absolutely no information as to where he learnt his art. We cannot say where he picked up his knowledge and practice of singing. Bawra means a wandering minstrel.

After Baiju Bawra, the most respected name we hear is that of Swami Haridasji Dagur. Swamiji can truly be considered the father of the music of Hindustan of the past four centuries, Hindustan is the name usually applied to northern India, that part of India which is to the north of the Vindhya and Satpura ranges. The style of singing which Swami Haridasji taught to a selected few students of his such as Tansen, Baiju Nayak, Gopal Lal, Ramdas, seems to have spread all over north India and Gujarat, Maharashtra, and Madhya Pradesh. But about the actual styles of singing, voice qualities, systems of voice culture and voice production which made these names memorable in the history of our music, we have no definite information. The only source, if any, of the slightest idea on these points is the traditional practices of the professional musicians of today. The recognized classical style of vocal music in those days was what we know today by the name of Dhrupad and Alap. All these great musicians practised and cultivated religious and devotional music, a serious type of music having its own solemnity, its own serenity, its own dignity, and as such commanding respect from the listeners. Dhrupad and Alapchari have their origin in the temple of the Keertanas and Bhajans. The actual methods, as I have pointed out herebefore, of developing a melody in Dhrupad and Alap, the exercises for voice and ear training, can be deduced from what might have been perhaps left of it in the traditions of the professional musicians. Swami Haridasji, it is said, had such charm in his music that he could gather even

wild animals and birds around himself. The sweetness of his voice and cadences are believed to have been superhuman. What made his music so sweet? We cannot say.

And let us now turn to the traditional methods of initiating a pupil into and imparting training in the art of music.

Before education on a mass scale was introduced, the old *guru-shishya sampradaya* was prevalent everywhere. Even in the West where mass and class teaching on modern lines—mass and class teaching as we understand it today—was introduced much earlier, it did not exist before what they refer to as the renaissance set in. Class and mass education has its origin in religious congregations. The Upanishads of the Hindus, the moulood Sharif of the Muslims, the religious gatherings of Buddhists, Christian sermons in the church, were all schools of religious education. But there was no idea of specialization in these religious gatherings. The listeners to religious sermons were not being trained as such in religious knowledge and practices. They were not necessarily expected to qualify for the religious profession. For the purpose of training students for a particular vocation, the system of individual coaching alone was followed in those ancient days. A young boy having a natural talent for a particular branch of knowledge or art used to be sent to a specialist in the line and was coached by him. This very thing happened to Tansen. The same was the case with the great composers and musicians of the West such as Beethoven, Bach, Handel, Mozart, and others of the past few centuries. Education in those days was a priceless gift. Great artists and learned scholars of the remote past were themselves always on the lookout for pupils to whom they could impart all their knowledge and art—pupils who had talent enough to appreciate the blessing of the knowledge and the devotion to pursue it, and faith in their masters. Such persons alone approached the great masters and such persons alone the great masters taught with affection and interest. The custodians of knowledge were, in those days, liberally patronized by kings and princes. They neither stood in need of nor expected any gratification for their work of teaching from their pupils. In fact, they fed and clothed the pupils out of the property in land and money they held as donations and gifts from their royal patrons. They of course put their pupils to hard work and even at times very trying personal services with a semblance of harshness. Maybe it was all a part of the training. This spirit of education as a labour of love on the part of the teacher and devotion on that of the pupil deteriorated as soon as royal patronage slackened and the masters were driven to look after themselves for their very subsistence. Training in art and craft became a very difficult problem for learners. They had to pay a very high price either in the form of personal services or in money for scanty scraps of lessons from the masters. Music, art, crafts, poetry, literature became hereditary professions and these were, so to say, monopolized by and restricted to guilds of professionals who jealously guarded the secrets of study and practice of the profession concerned, reserved them for their own children, and threw out to an outsider who came to learn from them little bits of lessons here and there without opening to them the so-called secret treasures of knowledge and practical work. No doubt, it often happened that a fellow who had absolutely no talent for art or

science went to a renowned expert for training. Such persons became a nuisance to the Ustad and a laughing stock of the company around. These *shagirds* were passionately devoted to their line of choice. But they had no sense of their own lack of capacity to succeed in their pursuit. As a result, these pupils never attained any merit and remained mere caricatures. Extra-intelligent and talented pupils were considered by the masters of these later years as trade-secret-lifters and were never encouraged or allowed any contact with the proper methods of study and practice. Even under such conditions, the talented and intelligent among the *shagirds* of the Ustads with no end of patience and a firm faith in the Ustad, and a devotion to their chosen branch of study, stuck to their work for years together despite all difficulties and the purposeful inattention of the Ustad and came out successful in the line. Such cases were quite common among the great musicians of the recent past. The traditional method, however, of the professional Ustads had certain great advantages. The admission and enrolment of a new entrant into the particular tradition or *gharana* of practical training was effected by what is known as the *ganda* or *nada* ceremony, according to which the Ustad tied a thread round the wrist of the pupil and recited certain secret incantations and benedictions, put a few grains of gram and jaggery in the mouth of the pupil, and initiated him into the art by the first rudimentary lesson—in the case of music, the basic music scale *sa, re, ga, ma*, etc. The pupil on his part touched the feet of the Ustad with his head and offered a present and sweets according to his limit at the feet of the Ustad. A royal *shagird* offered jewels and ornaments while a common man could offer a few coins. There was no set standard. This ceremony was considered to be sacred and the relation thus created between the Ustad and *shagird* was to be observed for all life. The *shagird* attained certain rights as a result of the ceremony. He was looked upon as a near-relative, almost an inmate of the house of the Ustad. In his career in the profession and in his style of execution he was always supported by his Ustad and the Ustad's relatives. This spirit of personal interest and attachment between the Ustad and *shagird* went a long way in inspiring the pupil with zeal and zest for his study and practice despite all difficulties. The *ganda* ceremony was performed in the presence of a gathering of fellow musicians of the Ustad and fellow pupils of the *shagird* and the pupils was publicly announced as the acknowledged *shagirds* of the Ustad. After the first present offered at the *ganda* ceremony, no further fee was expected from the *shagird*. The pupil was, however, expected to do service as he was enjoined in the house of the Ustad.

Let us now turn to the actual lessons set.

The first lesson was what is known as '*sur bharna*'. The basic *swara shadja* of the *mandra saptaka* suitable to the vocal pitch of the *shagird* was to be held as long as his breath capacity could hold it. This practice was to be done regularly early morning every day for an hour or two, increasing by and by the duration of the *shadja*. The object of this practice was to acquire steadiness, strength, and correct pitch sense in voice and breath control. Proper guidance is necessary in this, otherwise the voice may get cracked and spoiled by overdoing the practice or by faulty production of voice. Persons having high-

pitched voices were not expected to go down too much in the lower octave, nor were persons possessing deep, low-pitched voices expected to stretch their voices up too much into the top octave. What was important was holding a musical tone steadily for some length of time. This practice was continued for months, even for two or three years in some cases. The Ustad never proceeded further in this *talim* till he was satisfied that the voice of the *shagird* had acquired the required steadiness; such practice is tedious and uninteresting. I wonder if our modern students will have the patience or time to sing just one single *sa* for months together. But students of the past centuries did stick to these instructions. However, during the time they went on with this '*sur bharna*', they came in constant touch with the best music and musicians at the musical gatherings and debates and discussions often held at the houses of their Ustads. By the time they finished the initial course of voice cultivation, they had already heard hundreds of musical performances and discussions on practical aspects of music at the little homely conferences in the houses of their own and other Ustads. A good number of priceless musical compositions and artistic *alaps* of a number of ragas had already trained their ears automatically.

After the *shagird* had acquired strength and steadiness in voice, the next course started with a few simple scale exercises to be practised in increasing tempo. Mostly, the straight *arohas* and *avarohas* of a few basic scales such as Yaman, Bilawal, Bhairava, Kafi and Bhairavi were practised with an open-mouthed and full-throated voice. Along with these, a few easy songs in Dhrupad style in ragas like Yaman, Khamaj, Bhairava, and a few passages typical of the respective ragas attached to easy songs in Khayal style were practised. There was nothing like a set course of study. Whatever the Ustad was inspired to teach the *shagird*, the *shagird* had to learn. Of course, there was a certain broad outline of the course of study which varied in detail according to voice quality, degree of musical intelligence and musical memory, and general fitness and progress of the pupils. There was nothing like the *swarajnana* exercises. The ear-training under the traditional method of training aimed at correct impression of ragas and songs on the ears, caught and retained synthetically by musical imagination and musical memory, and not by musical intelligence in their analysis. Without knowing intellectually what it was, the pupil under the traditional system had to concentrate by mere memory the impressions he might have received of the ragas and songs he was taught, and to practise them hundreds of times till the lesson was permanently fixed on his mind. The lack of *swarajnana* worked as a blessing in disguise in the case of these students of music of the past ages, because it was only by steady and constant practice aided by musical imagination and memory that the lessons learnt from the Ustad could be retained. We now wonder how a musician of the old tradition is able to repeat verbatim songs he might have learnt fifty years ago. He must have practised those songs at least five thousand times to remember them correctly after a lapse of fifty years. We also wonder, on the other hand, that quite a number of practical musicians of a fairly good reputation during the recent past were unable to analyze their *alaps* and *tanas* in notation. All the same, they were impressive practical demonstrators. The great Tansen, Baiju Nayak—

not the famous Baiju Bawra, but a Baijnath, a man from Gujarat who was one of the pupils of Swami Haridasji—Gopal Lal, Bilas Khan, Samokhan Singh, Misri Singh, Niyamat Khan and Naubad Khan (known better by their pet names Sadarang and Adarang), Bhahadur Hussein Khan, Haddu, Hassu and Natthu Khan of the Gwalior durbar, Bande Ali Khan and Ali Hussain, Vazir Khan, Yousuf Khan, Inayat Khan, Taj Khan, Chand and Suraj Khan, Babu Ram Sahai, Shakkhar, Makkhan, Bade Muhammad Khan, Muhammad Khan and Rahmat Khan, Haddu Khan's sons Amir Khan Sitaria and Tan Ras Khan, and his pupils Alia, known as General among musicians, and Fattu his brother, Zakiruddin and Allah Bande, Pannalal Gosai, Kudav Singh and Nana Sahib Panse, who are pioneers in their respective schools of Mridang-playing, Shankar Raoji Pandit of Gwalior, Balkrishna Bua, Bhaskar Bua Bakhle, Vaze Bua, Abdul Karim Khan, and the unforgettable man of the century, the late Fayyaz Hussain Khan, Aftab-i-Mousiqi, were all trained in the *guru-shishya* tradition. Ustad Mushtaq Hussain Khan, Shri Anand Bua Joshi of Aundh, Vilayat Hussain Khan, Krishna Rao Pandit of Gwalior, Gajananrao Joshi, and some senior pupils of the late Vishnu Bua such as Vinayak Rao Patwardhan, Apte, Kashalkarji and a few others belong to the old tradition. Pandit Vishnu Digambarji had already started his Gandharva Mahavidyalaya when these first pupils went to learn from him. But he seems to have trained them individually also in the old traditional system.

In the old system, all emphasis was laid on the practical side of music. There was nothing like an intellectual grasp of the art. Musicians were just good demonstrators. They could never explain what they were singing or playing. Of course, the rules of practical execution they knew well enough. But they had no word or language to explain the why and wherefore of the rules they followed. It was the listener's job, if he was intelligent enough, to find out for himself and frame rules of procedure in the development of a raga and a musical composition. And this was—let me assure you, ladies and gentlemen—what Pandit Bhatkhandeji did with all the material and facts he gathered from the *gharanedar* practical musicians of his time, and has thereby made available all the important topics of practical music to posterity. There is no doubt that for a student who wants to concentrate on music alone and became a practical musician without any education or any other cultural activity, the old method just now described would be the best. Only, the student must do all in his power to achieve his aim. He can earn his livelihood and attain social and economic eminence only if he becomes no less than a top-rank demonstrator of music. Mediocres in practical music who are not equipped with educational qualifications and cultural standing will remain nondescripts and have to drag on a hand-to-mouth existence. Examples of such failures are not a few in the field of music. Mixing with good practical demonstrators and keeping in touch with them was a necessary part of the training in the old traditional system of training. Music is a practical art, and the more often a student has the best models kept before him, the greater is the possibility of his coming out as a successful practical demonstrator. An able practical demonstrator of music, at least in these days, gets as much respect and pecuniary assistance from the public as lawyers, doctors, engineers, etc., of the learned

professions. He is never questioned on his educational qualifications and cultural standing. Even his weaknesses, if any, are connived at and pardoned by the listeners once they are charmed by and lost in his music. Thus the old methods of learning and teaching music may be followed by those who have leisure, patience enough to practise music alone, and nothing else. I wonder how many among the thousands of students of music today would be willing and able to give themselves up totally to music.

And now let us turn to the modern methods of class-teaching of music. To my knowledge, the first record of a music school in India is that of the Baroda State Music School, which seems to have been established at Baroda some time in the nineties of the last [nineteenth] century. This school was run by the late Moulah Bakhsh Ghisse Khan who seems to have hailed from the South and as such was fairly well acquainted with the Carnatic system of music. The new scheme of imparting training in music to a number of students together in a single class of music on modern lines naturally created the necessity of a system of notation and graded textbooks. It is possible that Moulah Bakhsh, himself a man of original ideas and resources, might have been helped by the European band-masters of those days of the Baroda State in evolving a system of notation. It may be noted that the music school at Baroda came into existence during the time of the late Maharajah Sayaji Rao Gaekwar of Baroda who was himself a recognized elite among the ruling princes of those days. The school was perhaps started at the suggestion of His Highness himself. After his school, a number of such institutions came into existence in all the chief cities of India. A number of notation systems—the *akar-matrik* and *danda-matrik swaralipi* of Bengal, the late Pandit Vishnu Digambarji's system of the three lines of *mandra*, *madhya* and *tana-sthanas*, which has now been given up by the Gandharva Mahavidyalaya Mandal in favour of a new single-line notation system brought in by some pupils and followers of the notation system of *Hindustani Sangeet Paddhati*—have also come into vogue; besides those followed by the late Abdul Karim Khan Sahib, the Poona Bharat Gayan Samaj of the late Bhaskar Bua, and the notation of Shri Anant Bua Joshi of Aundh which I am told has been adopted by Pandit Onkarnath in his new publications, maybe with slight modifications. These latter systems never became very popular. Among those that were popular, some are popular by their intrinsic merit of simplicity and direct method and some others have a semblance of popularity just by mere propaganda in spite of the fact of a general feeling against their complex nature. The professional Ustads of the old tradition have no faith in the idea of writing music on paper. But they are perhaps not aware of the present needs, and as such this opinion is not acceptable in view of the necessity that has arisen now of public education in music.

As I have pointed out herebefore, the Baroda State Music School's textbooks on music were the first graded series of textbooks published in India. Pandit Vishnu Digambarji soon followed with his three-lined textbooks on *alankars*, the *Bala Sangeet Bodh*, the *Raga Pravesh*, the harmonium guide, notations of Bhajans, etc. But this notation system, having proved too unwieldy and costly for printing, was replaced by the new one-line system of notation of the Gandharva Mahavidyalaya Mandal. I wish the late Pandit Vishnu Digambarji's *Raga Pravesh* series at least was republished in the new notation system, because it is

quite good and may be studied by students of music today. Panditji has given a full programme of some ragas—about 18 or so, I believe—like Bhairava with *alaps*, *vilambit* and *madhya*, and perhaps a few running *tanas* attached to traditional songs. One full book is devoted thus to a single raga, so that a student who studies various forms commits them to memory by concentrated practice, and could present about half an hour's *mahfil* rendering of that raga, of course according to Panditji's idea of the form of the raga. But unfortunately, none of his followers has thought it necessary or worthwhile to republish them in the new Gandharva Mahavidyalaya system. I suppose Pandit Vishnu Digambarji published these music manuals of his after he opened the branch of the Gandharva Mahavidyalaya in Bombay in 1908. Pandit Vishnu Digambarji and his fellow student, Shri Anant Bua Joshi, were both conducting their respective schools of music in Bombay during the two decades from 1908 to 1928. The Gandharva Mahavidyalaya in Bombay had become a great institution of musical education in Bombay. But unfortunately, it failed after a few years and Panditji had to shift to Nasik. So also the Guru Samartha Gayan Vadan Vidyalaya of Anant Bua Joshi failed and Joshiji left Bombay and shifted to Aundh. The late Bhaskar Bua and Abdul Karim Khan also conducted classes and schools of music of their own for a few years. Similar institutions of musical training were also opened in Bengal. The institutions, one known as Sangeet Sangha and the other as Sangeet Sammilani, were perhaps the oldest institutions of musical training. These were probably just music clubs where some provision was made for regular day-to-day music classes along with the main purpose of holding music gatherings, more or less on the lines of what is now known as 'Music Circle'. Some music clubs were also run in Bombay, such as the Gayan Uttejak Mandali of Taradeo run by the Parsi community and the Trinity Club of Mugbhat, which was probably run under the guidance of the late Bhaskar Bua Bakhle.

All these developments of classes, schools and clubs of music were the natural outcome of the necessity felt for some sort of public education in music. The old *gharanedar* Ustads had lost the patronage of their royal masters during the troubled times of just a hundred years ago and migrated to the chief cities like Bombay, Calcutta, Poona, Lahore, Allahabad, Nagpur; and the general public which had never before opportunities to hear the music of the classical Ustads came into contact with it for the first time, and thus the desire to hear *ragadari* music and to learn it grew fast, and as a result the idea of public education in music spread far and wide. Schools and classes of music on modern school lines began to be opened in all the big cities, notation systems were evolved, books on music written. Music gatherings on a large scale, known now as Music Conferences, began to be held, and thus the knowledge and practice of music has now become a necessary part of the cultural equipment of our boys and girls.

According to the class and school training in music, a student is given lessons in *swarajna* for a year or two so that by the time he is admitted to the third year, he is well-acquainted with all the scales of music and the twelve basic semitones of Hindustani music, and as such can learn from a book of songs in notation the outlines of a song. A syllabus of

graded courses of study and practice are prescribed in these schools, and in the course of five years a student becomes thoroughly acquainted with about fifty ragas, and half a dozen songs of different types—Dhrupads, Khayals, Taranas, a few Thumris and Tappas and *alaps* of every raga he has had in his course of study. And yet we find that hardly five per cent of the students of these institutions shine as outstanding practical demonstrators of music. What is this condition due to? Is it the fault of the new methods of training? Is it the fault of the notation? Are the textbooks not of the right type? Are the teachers not competent enough to guide the students? I daresay none of these factors is responsible for what is supposed to be deficiency of the standard of practical demonstrative capacity of students. Certainly, everyone knows that mass education has its own defects. We do not expect every graduate of a university to shine out in life as a distinguished national figure. So we need not expect every student who has completed a course of studies in music from a public institution of music to shine as an outstanding *gayak* or *vadak*. But there are other circumstances which make it difficult or uninteresting for a student of music to concentrate in his study of the practice of music.

The first and most essential consideration for a school is a section among the students selected on grounds of voice quality, natural aptitude, and favourable economic condition for specialization in the art; for such students, a hostel attached to the school is necessary. None of the present music institutions has a hostel attached to it. The financial condition of these institutions is not such that they can segregate talented and sweet-voiced students from the others and make special arrangements for their training or create facilities for them to be in constant touch with their teachers. Nor are music schools able to engage good practical artists as teachers who can demonstrate to students and put before them good models of raga-interpretation. The recent music conferences and public functions, official and others, have created such an incessant and pressing demand for the few top-rank artists who are not more than fifty or so in number, that their fees have gone up to thousands of rupees and they are never available for service anywhere either as demonstrators or trainers. In a way, this is a welcome feature: students of music get the opportunity to hear these artists often, and musicians like myself will always think well about the high fees paid to practical demonstrators and see them prosper. But the fact remains that institutions of musical training are deprived of the services of these top-rank demonstrators of music, and students lose the advantage of coming into close contact with these artists. If it were possible to engage these artists, it would have been easy for the institutions to combine the old traditional methods of training with the new ones of class and mass education. After having had training for a few years in the regular day-to-day classes of music schools, they could have been entrusted to top-rank demonstrators to be further trained in the old professional methods.

Then again at schools of music, a proper system of voice culture is still not sufficiently adhered to. In fact, there is nowhere a proper classification of students according to range and quality of voice, and training of voice suitable to voice quality. Every student has to do

the same course of study and practice, whether the course is suitable to his voice quality, to his temperament, to his taste, or not. The anxiety to complete the prescribed course of studies and pass the examination diverts the interest and attention of the student from the musical content of the lessons he gets in the classes to the necessity of cramming the words to correct tala and the raga *alaps*, and prepare them for examination. Among the two hundred students who are admitted to various schools of music, hardly ten per cent join them with the serious aim of becoming a musician. Most of them join the classes just for a pastime or just to have a superficial and casual acquaintance with the art. Some students, I have noted, are joining classes of music because they have miserably failed in their academic career in schools, just to try their luck in music. Such students prove dull in music too and prove a burden to the poor teachers to whose lot they fall.

The advantage of acquiring a good grounding in *swarajana* under modern methods of training and courses of studies should prove a great help to students who understand that advantage and act upon it. But the usual tendency among modern students is to cram lessons just a month or two before examinations and be prepared for examinations alone. This may be possible in respect of other subjects. But in a practical subject like music, this eleventh-hour cramming is not only ineffective but also harmful.

The initial *swarajana* and textbooks of songs and theory of music have created a feeling of overconfidence among modern students of music, so that they have totally lost sight of the necessity of regular and constant practice of music. He sings by the head, so to say, and, due to lack of practice, his voice does not respond to his brain and he sings either out of tune, or if not out of tune, he sings without feeling. The effect of the music is nil. On the other hand, if these very students who have already acquired *swarajana* in their primary course understand the importance of regular practice on the right lines, there is no reason why they should not come out not only as competent practical demonstrators like the top-rank musicians of today, but even do better. Education and culture have a very healthy effect on art, as I was delighted to find in a dance performance in this very hall last evening.

I am not one who would condemn outright the modern methods of training in music and sing praises only of the old, traditional methods, when I can see and understand the causes that put modern schools of music and their students at a disadvantage. We have yet to establish institutions of music where both the modern and the old, traditional methods are combined. Now that music has attained its due prestige and place in the cultural activities of the nation, students wanting to specialize in music and devote time and energy to serious study and practice of music will not be lacking. Residential schools and colleges of music with a competent and well-paid staff of teachers as well as good practical demonstrators, and suitable courses of studies and textbooks offering suitable exercises for voice production, voice cultivation and breathing, and regular programmes of music by teachers, artists, and the students themselves will surely bring out Indian musicians of great ability. Let us hope we shall soon be able to be on the correct path.